

MODERN LANGUAGE NOTES.

Baltimore, November, 1886.

AVAILABLE FRENCH TEXTS, II.

The catalogue of the French publications of Henry Holt & Co., New York, offers as varied a list as that of some of the best European publishers. It is a little heterogeneous, but as the least valuable books date many years back and as the best have been issued comparatively lately, I shall dwell principally upon the latter.

The place of honor is due to the Series of Classic French Plays annotated by Prof. Edward S. Joynes, of South Carolina College. Although it is intended in these notices to speak only of texts and of their availability for the class-room, I cannot omit speaking of the excellence of Prof. Joynes' notes. They are just what notes should be, short, clear, precise, always to the purpose; sufficiently learned, and yet free from the facile erudition which consists in swelling out the matter by taking with both hands from books not accessible to all and in referring the pupils to works of all kinds which they will never consult. Prof. Joynes has annotated six plays: Corneille, 'Le Cid' and 'Cinna'; Racine, 'Athalie' and 'Esther'; and Molière, 'L'Avare' and 'Le Misanthrope.' The Series is continued by three plays, with notes at the foot of each page, by M. Léon Delbos, namely: Molière, 'Le Bourgeois gentilhomme'; Corneille, 'Horace,' and Racine 'Les Plaideurs.' The lines are numbered in all, which makes them very convenient, and they are sold at fifty cents each. Of all the above, 'Les Plaideurs' is the most difficult; it could only be read with profit in a very advanced class. I am glad to find that it has not been expurgated. 'L'Avare' and 'Le Bourgeois gentilhomme' being both in prose could be read in a class not very advanced, say in the latter half of a second year of French. The others being all in verse, in the French Alexandrines, to which instructors will often find that American youth do not take kindly, are suited only for classes where it has ceased to be necessary to dwell upon minor difficulties. In fact they ought to be read in French, not translated. The class of literature to which they belong is so remote from what students and very often teachers are

accustomed to, that in order to be appreciated at all they ought to be thought and felt in French without the interposition of English. In the course of my experience, I have found that young men take more readily to Corneille than to Racine; the 'Cid' is always a success with a class sufficiently prepared. On the contrary young women often find great pleasure in Racine, especially in the lyric parts of 'Athalie' and 'Esther.' As to the 'Misanthrope' it is often a disappointing play to read with a class. It really succeeds in interesting only when several other plays of Molière have been read, and when the instructor himself has become fully impressed with the fact that he is reading a masterpiece. Then, indeed, it is perfect reading for both scholar and teacher. The first act especially offers excellent material for memorizing.

Another series of plays which have come into Mr. Holt's hands is the 'College Series of French Plays.' It does not become me to dwell upon these, as I selected most of them, many years ago, and made short notes to them all. There are nine of them, they are all in prose and all unobjectionable, and most of them are easy reading.

Several isolated plays figure in the catalogue which may be pleasant reading but which are of little value as text books. Perhaps 'Le Village' by Octave Feuillet might be excepted. 'Un Caprice' by Alfred de Musset has of course literary merit. There are also several excellent plays for children, notably those by Souvestre, but it is not my purpose to speak of those here. I shall also purposely pass by all readers and selections rather intended for elementary school instruction than for colleges, and the many very good books for younger pupils.

From what among Mr. Holt's publications is included under the heading 'Bibliothèque d'Instruction et de Récréation' several very good works may be selected. Achard, 'Le Clos-Pommier' is a pretty story of Norman life, almost too real to be always pleasant. It is a very faithful picture of the localities in which the scenes are laid. It is a good book for rather elementary classes. In the same volume is included a beautiful short sketch by Xavier

de Maistre, 'Les Prisonniers du Caucase.' The '*Choix de contes contemporains*,' edited and annotated by Mr. B. F. O'Connor, of Columbia College, is an excellent collection of short stories by some of the very best modern writers, Daudet, Coppée, Theuriet, About, Théophile Gautier, Alfred de Musset. The selections from Daudet are particularly felicitous. Broad as the choice has been, the volume contains specimens of easy French by the side of some difficult reading, which may be a recommendation for those who wish for a variety in one book. To be used with full profit, Mr. O'Connor's selections ought not to be read in the order in which he has edited them, unless the easier stories are left to the students to take as outside reading.

The reasons that prevented my entering into details about the College Series of French Plays also make it proper that I should only mention George Sand, 'La petite Fadette,' Erckmann-Chatrian, 'Le Conscriit de 1813,' and also by the same authors 'Le Blocus' and 'Madame Thérèse' which are to be published shortly.*

Feuillet, 'Le Roman d'un jeune homme pauvre' is one of the prettiest and purest stories that could be put in the hands of any class. It is too old a favorite with teachers to need further recommendation. It is not difficult reading. As to 'Chouans et Bleus' by the clever and prolific writer Paul Féval, I have not seen it. The 'Œuvres complètes de Xavier de Maistre' is a good book for college classes. The best things in the volume are 'Voyage autour de ma chambre,' a gem in its way, and 'Le Lépreux de la cité d'Aoste.' The volume really contains all that Xavier de Maistre wrote except his correspondence. It is all very easy French. The

* This article was written before the summer vacation. In the meantime Mr. Holt has published 'Le Blocus' and 'Madame Thérèse,' both by Erckmann-Chatrian, with notes.
F. B.

The reputation of the annotator of these works is sufficient guarantee for their peculiar fitness for the class-room. Prof. Bôcher has been happy here in his choice of texts and has performed the duties of guide to teacher and student with that felicitous literary and artistic sense which characterises the whole series edited by him. 'Madame Thérèse' is an especially good and interesting book, and highly merits a wide circle of readers outside of the schools where it is sure to be extensively used.
A. M. E.

five short works in it have sufficed to give the author a high rank among the most delicate of French writers.

FERDINAND BÔCHER.

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ENGLISH IN THE HIGH SCHOOL.

The recent selection of a teacher to the chair of English literature at the Philadelphia High School to fill the vacancy occasioned some months ago by the promotion of Dr. Franklin Taylor to the Presidency of the school, has been attended by circumstances of peculiar interest. The candidates for the office were subjected to a competitive examination which was designed to bring to light their relative scholarship, the basis upon which the selection was to be made. To this extent the procedure may be said to lack any special novelty. When, however, the appointing body, after a hesitancy indeed that usually marks the acceptance of a new doctrine, is found to abide firmly by the result of a self-imposed test, we may flatter ourselves with a glimpse of hopeful signs.

Mr. Horace Howard Furness having consented to serve on this occasion as one of the examiners, was led in the discharge of this duty, to reflect upon the present needs of our High Schools in the department of English, and by request gave formal expression to his views in a letter addressed to Mr. Edward T. Steel, President of the Board of Education of Philadelphia. This letter was read before the High School Committee of that Board, and was afterwards made public by the daily press. The high distinction of Mr. Furness as an English scholar gives this letter a special value, and abundantly justifies a reproduction in these columns of its chief portion, without comment.

J. W. BRIGHT.

"No. 222 WASHINGTON SQUARE, May 2, 1886.—Dear Mr. Steel: As my time is limited, I will, without preface, enter at once on the purpose of this letter.

I think we will all agree that in the opportunities which it offers to its scholars it is not enough that our High School should be merely abreast of the times, though that is well, but we want to have it lead the times. We do not want to follow examples, but to set them. To

do this we must be ready, when it is deemed best, to modify and enlarge its scope, to bring it into accord with the best and most advanced thought of the age, and to be ready in obedience to the laws of growth to adopt any judicious changes which the times may demand.

It has become quite apparent to me that during the last fifteen or twenty years a decided change has come over the public estimate of the relative importance of the study of Latin and English. In this driving, practical world, and in schools that are to fit young people to enter into its competitive struggles, thoughtful men are beginning to question the value of the time spent in studying a dead language. If the time be not well spent it is a loss in dollars and cents; the gain must be very positive and clear if we are not to be sure that we are not mispending our money. If the High School boys are to be made to devote a certain amount of study to Latin we ought to be able to point, with full assurance and entire confidence, to the downright value and advantage accruing to them from that language.

Fifteen or twenty years ago this advantage could have been designated with certainty, and we could have pointed out at once the necessity, the almost absolute necessity, of devoting a certain amount of time in every school to the study of Latin. In those days the quickest way of learning English grammar was by studying the Latin grammar; all the English grammars that we had in use were merely modifications of Latin grammars. By means of the inflections and terminations in the Latin language we could teach grammar, not only by the ear, but also by the eye. Thus in English in such a phrase as "the pride of life awaits the inevitable hour," we cannot possibly explain to a child (or even to ourselves) from the form or structure of the sentence, whether 'the pride awaits the hour' or 'the hour awaits the pride,' whereas in Latin a glance would solve the question by the terminations of the nouns. To be sure we have these inflections in English in the personal pronouns, but the range is limited compared with its universality in Latin; it was this facility in teaching grammar that made the study of Latin in times past almost indispensable. As far as the Latin literature is concerned the power to read that freely is never acquired at our High Schools, even barely acquired at our universities, and all the time and money spent in the study will not place this literature so wholly within a young man's reach as the numberless admirable translations made by the masters of the language, which can be purchased at any time for a very insignificant outlay or can be found in all our public libraries.

Within, however, the last quarter of a century there has been awakened a great and healthy and growing interest in the early structure and history of our own language, and experience

has shown that we can therein find all the requirements for teaching grammar that are afforded by Latin, and that, in addition, while we are studying it, are we not acquiring at the same time a knowledge of the bone and sinew of our own strong, sturdy English? a knowledge that will help us throughout life to express our thoughts in honest, homespun, vigorous phrases?

There is no doubt that, at this hour, there is a great awakening to the resources of our own language. Unquestionably we have the finest literature of modern times, and to enter upon it and take possession we need spend no laborious days nor studious nights merely in the acquisition of its language. Into that language we should be grateful that we were born; we live in it, and make love in it, and we shall die in it. It does seem as though we were neglecting one of Heaven's choice blessings if we do not use it as a means of educating or of unfolding all our powers of thought or expression. To be a tolerably good English scholar is within the capacity of any High School boy—surely a goal far preferable to that of being a decidedly poor Latin scholar. Just note, for a minute, how other nations are turning to English literature as to the literature of the modern world. The Germans, especially, whose literary life began only a hundred and fifty years ago, are forced to poach on our manor and hunt abroad because they have no such game at home, and so they have societies and magazines devoted to the study of English. Within the past two years, in France, three separate editions of one and the same play of Shakespeare have been admirably edited for the use of schools, with the English text and French notes.

In this general awakening to the resources of English, in which our colleges here at home are sharing I do earnestly wish, as I said at first, to have our High School lead the way among other schools of similar grade throughout the country. The time is ripe for such a forward step, and if we do not take it other institutions will, and in the end we shall come lagging in behind, and in the meantime the boys now under our control will miss the advantages which they might claim as their due from us who are as watchmen set on a hill guarding their best interests.

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I remain, very respectfully yours,

HORACE HOWARD FURNESS.

MR. EDWARD T. STEEL.

LATEINISCH-FRANZOESISCHER
VOCALSCHWUND—

Neufranzösischer Accent—Schall- und Druck-
silben im Neufranzösischen—veintre, tor-
dre und Verwandtes.

In seinem Commentar z. d. ältest. franz. Denkm. Afrz. Bibl. X 72, hat Koschwitz die umfangreiche Literatur über *veintre* verzeichnet und alle bisher gemachten Erklärungsversuche kurz zurückgewiesen. In der That ist die von K. selbst a. a. O. 74 vorgeschlagene Entwicklungsreihe die erste, die den Anforderungen der Phonetik und der lat.-frz. Lautgesetze gerecht wird. Nur die Voraussetzungen, von denen K. ausgeht, scheinen mir noch einiger Erörterung und Modificirung bedürftig, und ich benütze die Gelegenheit, um ein Paar Erscheinungen auf dem Gebiete der romanischen Sprachwissenschaft kurz zu besprechen.

Es handelt sich darum, zu wissen ob der Vokalchwund in unbetonter Silbe früher oder später Statt fand, als die Assibilierung der Gruppe *ce*. Gerade an der Lösung dieser Frage scheiterten alle bisherigen Erklärungsversuche der Form *veintre*, weil man eben von *vinkere* weder durch *vinkre* noch durch *vintserre* hindurch zu einem *veintre* gelangen kann, ohne alle phonetischen Voraussetzungen ausser Acht zu lassen. K.'s Verdienst ist es, das Allmähliche des Assibilations-processes betont und für unsern Fall praktisch verwerthet zu haben. Er nimmt an, dass der Mittelvocal von lat. *vincere* schwand, als *ce* auf der Stufe *tye* angelangt war, das heisst doch wohl, als sich ein sehr stark aspirierter praepalatal-dorsaler Explosivlaut, vielleicht schon im Uebergange zur Affricata entwickelt hatte; also *vinkere*, *vinkyere*, *ventyere*, *veintre*. Das ist, wie bemerkt, *phonetisch* durchaus wahrscheinlich; sehen wir, wie es mit dem *historischen* Momente steht.

K. sagt l. c. 72 in Bezug auf *facere* zu *faire*: "die von Joret nach Diez gegebene (Hypothese) in *facere* u. ä. sei der Ausfall von unbetontem *e* früher als die Assibilation von *c* (also *fac're: faire*), widerstreitet der Chronologie der Lautentwicklung des Französischen." Diese Ansicht lässt sich, wie ich glaube, nicht aufrecht halten.

Schon aus dem ältesten Latein sind zahlreiche syncopierte Formen überliefert, viele latein-

ische Wörter (bes. Composita) zeigen ganz bedeutende Contraction (cf. z. B. M. Bréal et A. Bailly, Dictionnaire étymologique latin s. v. *inquam*, etc., oder Seelmann, Aussprache des Latein 63, 162, etc.), altlateinische Lautentwicklungen erweisen die kürzeren Formen zum Theil als ursprünglichere und sprechen für die ungemeine Volubilität der unbetonten Vocale schon in alter Zeit; selbst in das classische Latein, welches im Allgemeinen die volleren Formen begünstigt, sind einige contrahierte eingedrungen (cf. Diez, Gr. I, 176 ff. und W. Meyer, Z. f. r. Ph. VIII 208, 209); im Vulgärlatein waren dieselben ausserordentlich häufig (cf. Schuchardt, Vocalism. d. Vulgärlat.), und dass sie nicht nur *geschrieben*, sondern in der wirklichen Umgangsrede in der That *gesprochen* wurden, zeigen Entwicklungen wie *veclus*, *sicla*, *capichum*, etc. Uebergang von *t: c* ist nur vor *l* und *r* normal und physiologisch auch leicht zu erklären; *veclus* setzt also die Existenz eines *vetlus* voraus. Angesichts dieser Thatsachen kann man auch die Möglichkeit eines frühen *facre* nicht in Abrede stellen.

Andererseits sagt K. a. a. O. 73 in Bezug auf *veintre*: "die Erklärungen durch *venystre* *veintre* sind sammt und sonders deshalb unstatthaft, weil sie der Chronologie der Lautentwicklung nicht genügend Rechnung tragen. Die Ausstossung des unbetonten Vocals ist älter als die Entwicklung von *ce: i* zu *s*." Auch diese Behauptung, von der aus K. dann zu seiner oben angeführten Reihe kommt, steht im Widerspruch mit vorliegenden Thatsachen. Wir haben im Romanischen, selbst im Französischen, Formen genug, in denen *ce: i* zu *ts* oder *s* wurde, bevor der folgende unbetonte Vocal schwand, und zwar sind das nicht nur Formen von sichtbar fremdwörtlichem Gepräge (*beneistre*) sondern auch gut erbwörtliche. (Cf. Darmesteter, Romania III 389 und den dort besprochenen Joret, sowie Horning, Lat. C 37 und W. Meyer, l. c. 209 ff.).

Wie erklärt sich nun dieser *frühe Schwund* der Vocale einerseits und das *lange Verharren* derselben andererseits?

Zunächst darf man natürlich nicht einfach von unbetonten Vocalen sprechen, sondern man muss unterscheiden zwischen Silben, die im Wortaccent einen Nebenton hatten, und solchen, die völlig nachdrucklos waren:

dicere, placitum, decimum sind nicht mit *bonum, placet, decem* auf eine Stufe zu stellen. Das ist eine alte Geschichte, auf die wir hier nicht näher einzugehen brauchen, (cf. Diez l. c. und Gröber, Grundriss der roman. Philologie, 1^{te} Lieferg., Seite 250). Aber auch bei völlig analogen Formen macht sich die oben erwähnte Differenz geltend: neben frühem *vetlum, explictare* haben wir noch spätes *placit^{are}_{um}, cogitare* (mit erhaltenem Zwischen-vocal) anzusetzen wegen der Lenis in *plaidier cuidier*; neben frühem *oculum (neil)* noch spätes *siceram (sisdre)*. Dies führt von selbst darauf, dass eben auch der *Vocalschwund* nur ganz allmählich durchgedrungen ist, und zwar allmählich in *doppeltem Sinne*.

Erstlich haben wir natürlich, wie bei jedem Lautwandel, zwischen der alten und der neuen Orthographie lautlich viele *Zwischenstufen* anzunehmen. Es ist unmöglich, dass irgend ein Laut (Vocal oder Consonant) heute noch völlig correct articuliert und morgen ganz unterdrückt wird. Durch viele Mittelstufen hindurch sind die später verschwundenen Vocale erst zu einem schwer fixierbaren, weil völlig von den umgebenden Lauten abhängigen und daher in der Schrift sehr verschiedenartig bezeichneten (cf. Meyer l. c. 206) Gleitlaut herabgesunken; häufig wohl bei fortschreitender Schwächung zu jenem *mid mixed*, welcher, der Tieftönigkeit eigen, auch in anderen Sprachen in gleicher Weise fungiert. Cf. Sweet, Elementarbuch des gesprochenen Englisch XXX und Gröber l. c. 220 ("unvollkommen gebildetes, [reduciertes] *ö*").

Die *Vernachlässigung der Articulation unbetonter Silben* in Kehlkopf und Ansatzrohr geht Hand in Hand mit der *Ausbildung expiratorischer Accentdifferenzen in der Sprache überhaupt*, (cf. auch Seelmann, Ausspr. d. Lat. 72 und für das Französische Schuchardt, Z. f. r. Ph. IV 142 sowie W. Meyer ibid. VIII 240) und ist in unserem Falle in gewisser Weise auch *parallel der Längung der Tonsilben*, dem ten Brinkschen Gesetze. Erst über eine gewisse hohe Stufe der Emphasis hinaus werden Silben gelängt und erst unterhalb einer gewissen Grenze von Nachdrucklosigkeit wird die Articulation vernachlässigt. Das Aufheben beider Phaenomene in einer Sprache weist darauf hin, dass nach beiden Seiten hin die

Grenzen überschritten wurden, dass sich also grosse Unterschiede in Bezug auf expiratorischen Accent ausgebildet hatten.

Eine Parallele zu den Vorgängen im Lat.: Afrz.: Nfrz. haben wir z. B. in der Entwicklung des Ahd. : Mhd. : Nhd. Dem allmählichen Vocalschwunde im Lat.-Romanischen entspricht die Schwächung der Vocale von Ahd. : Mhd. und deren Ausfall in nhd. Mundarten; dem ten Brinkschen Gesetze ist ziemlich analog das von Paul aufgedeckte Gesetz über die nhd. Vocaldehnung (cf. Paul, Vocaldehnung und Vocalverkürzung im Neuhochdeutschen in P. B. B. IX 101 ff.).

Aber *noch in anderem Sinne* muss der Vocalschwund im Lat.-Roman.-Französischen ein *allmählicher* gewesen sein. Wie schon erwähnt, waren dem Schwunde nicht einfach alle nicht hochtonigen, sondern nur die über eine gewisse Grenze hinaus nachdrucklosen Vocale ausgesetzt. Nun wechselt aber innerhalb der wirklichen Rede das Accentverhältniss fortwährend. Dieselbe Silbe kann innerhalb des Satzes die mannigfachste Rolle in ihrem Sprechacte spielen. Ein Wort, welches ein Mal eine *stress group* für sich allein bildet, kann ein ander Mal mit einem oder mehreren anderen Worten in eine solche zusammengedrängt werden, und ferner kann dasselbe Wort ein Mal so zu sagen das Haupt-Wort einer *stress group* sein: dann werden natürlich alle seine Laute mit Energie articuliert und expiriert; ein ander Mal ist das Wort nachdrucklos: dann werden alle seine Laute mehr zusammengedrängt und verschleift. Im ersten Falle überschreitet die meistbetonte Silbe (im Deutschen auch die nebentonige, cf. Paul, l. c. 105) die oben erwähnte Grenze der Hochtonigkeit und unterliegt dem ten Brinkschen Gesetze, während die nicht hochtonigen immer noch deutlich articuliert und keiner weiteren Schwächung unterworfen werden. Im zweiten Falle überschreitet die im Worte wenigstbetonte Silbe die Grenze der Tieftönigkeit und unterliegt unserem Syncopierungsgesetze, während der Vocal der hochtonigen nicht gelängt wird. So gewinnt dasselbe Wort mehrfache Gestalt, z. B. *päter* wird im ersten Falle *päter*, im zweiten *pätr* (parallel hd. *väter, vättr*). Nun geht die Sache weiter, wie gewöhnlich unter ähnlichen Umständen. Die eine Satzdoublette geht unter, die andere

verallgemeinert sich und bildet wieder die Basis zu weiterer Differenzierung.

Beispielsweise mag sehr wohl aus *patr*: *pacr*: *paiz* sich wieder *pair* = provenzal. *paire* entwickelt und verallgemeinert haben, obwohl ich gerade auf dieses Beispiel nicht Gewicht legen will bei der recht plausiblen Nyrop-Suchierschen Erklärung (tr: ðr: ir), Zs. III, 476.

Zu berücksichtigen bleiben jedoch die häufig überlieferten Formen mit *Secundärvocal* (cf. Schuchardt, Vocalism. d. Vlgrlt. an vielen Stellen, sowie Seelmann, Ausspr. d. Lat. 251) die sich eben nach unserer Theorie nur im *Hochtone* entwickeln konnten (und zwar sind dabei überwiegend Sonorlaute im Spiele). Dazu kommen dann noch die gegenseitigen Beeinflussungen ursprünglich nicht unter gleichen Accentverhältnissen stehender Formen (*suspensionem*: *sospeçon* nach *suspectio*, *decimium*: *disme* nach *dix*) und das nur so erklärliche Chaos ist fertig. VI 435; cf. Hornung, Zs.

Nun mussten aber bei den im gallischen Latein so stark ausgeprägten Accent-differenzen die mindestbetonten Silben innerhalb der Rede immer wieder die oben erwähnte Grenze der Tieftönigkeit überschreiten und so immer von Neuem syncopierte Formen entstehen. Diese im Rhythmus der Sprache begründete und immer wieder zur Wirklichkeit werdende Möglichkeit der Vocalunterdrückung *begünstigte dauernd* die Verallgemeinerung *syncopierter Formen*, bis schliesslich im Neufranzösischen fast alle jemals der Tieftönigkeit ausgesetzten Vocale geschwunden sind.

Dabei ist es wohl wahrscheinlich, dass schallkräftigere Laute (cf. Sievers, Phonetik 143, 145, 182) und lange Silben, also Vocale in Nachbarschaft schwerer Consonanz lange Widerstand leisteten, sowie es einleuchtet, dass Hochtönsilben nur in dem von dem Sprachrhythmus geforderten Grade lang wurden, dass also vorher schon lange Silben keiner weiteren Längung bedurften und "überlange" Silben auf das geforderte Maass reducirt wurden. Es stehen also mit unserer Auffassung weder Meyer's Untersuchungen (Zs. f. r. Ph. VIII 205-242) noch das Darmstetersche Gesetz (Romania V 140-164) einerseits, noch auch das ten Brinck'sche Gesetz andererseits im Widerspruche, wie auch Einzelfälle und Ausnahmen so leicht

ihre Erklärung finden. Es muss nur festgehalten werden, dass, wenn *vetulum*: *vetlum*: *veclum*, dann *bonum*: *bon*, *veclum*: *viel*, *bonam*: *bone*: *bonn(e)*, *patrem*: *pedre*: *per(e)* werden, *alle diese quantitativen Veränderungen* ihrem *Wesen* und ihrem *Grunde* nach *einheitlich* und nur chronologisch von einander entfernt sind. Jetzt ist das Gesetz in der nfrz. Umgangssprache so gut wie durchgeführt und zugleich mit dem *allmählichen Ueberhandnehmen syncopierter und gekürzter Formen* scheint sich das *ganze Accentuierungssystem* der frz. Sprache *verschoben* zu haben.

Beide Vorgänge scheinen nur eine Art Wechselwirkung auf einander auszuüben (cf. Ähnliches bei Seelmann, a. a. O. 23). Der allgemeine Rhythmus der Sprache ist im Stände die Wortformen allmählich umzugestalten; er selbst aber steht seinerseits auch unter dem Einflusse des zur Verfügung stehenden Sprachmaterials. Es ist das einer der Fälle, in denen das Einzelwort innerhalb des Satzes zu seinem Rechte kommt, indem die Summe der Erinnerungsbilder und Bewegungsgefühle dem Einflusse des Sprachrhythmus als retardierendes Moment gegenübersteht und trotz aller momentanen Einwirkungen doch einen dem Medium, dem "Idealworte" nicht allzu unähnlichen Lautcomplex entstehen lässt.

In anderen roman. Sprachen, z. B. im Italienischen und Spanischen, ist der Schwund tieftöniger Silben nicht so weit durchgedrungen und daher finden wir dort sehr starke Accentdifferenzen (cf. Gröber, Grundriss d. r. Ph. 223). Im Französischen sind nach Schwund mindestbetonten Silben nur hoch- und neben-tonige geblieben und daher ist der Unterschied im Einzelnen so gering, dass man viel hat darüber streiten können, welche Silbe eigentlich die meistbetonte sei.

Zugleich erklärt sich von selbst eine andere Eigenthümlichkeit der neufranzös. Aussprache, nämlich das "Gehackte" derselben, der Umstand, dass *Schallsilben* sich meist mit *Drucksilben* decken (cf. Sievers, Phonetik, 3te Aufl. 176 ff.*). Es sind die früher nach-

* Der Inhalt dieses äusserst wichtigen Abschnittes bei Sievers darf wohl als bekannt vorausgesetzt und daher von weiteren Erörterungen, resp. Wiederholungen hier abgesehen werden.

drucklosesten Silben nur articulatorisch geschwunden, expiratorisch stecken sie so zu sagen noch latent in dem Wortkörper, oder vielmehr haben sie schon früher nicht darin gesteckt Lat. *matu* || *tinum*, *sani* || *tatem* reflectieren noch frz. *ma* || *tin*, *san* || *té*, etc. Ich meine, die Drucksilben sind noch dieselben, nur die Zahl der Schallsilben ist in soweit reduziert, als die, ich möchte sagen "consonantischen Schallsilben" geschwunden sind und nur die eigentliche "Gipfelsilbe" blieb. Wiederum ist die lat.-französische Entwicklung der hochdeutschen parallel; nur muss man mit der neufranz. Familiärsprache nicht die deutsche Schriftsprache vergleichen, sondern Beispiele aus den deutschen Mundarten und z. Th. schon aus der hd. Familiärsprache. Der hd. Schriftsprache näher steht die feierliche französ. Vortragssprache, ganz besonders aber die Sprache des südl. Frankreich, sowohl die dortigen Dialecte als auch das unter Einfluss derselben stehende südliche Französisch, cf. südl. *unə* || *bellə* || *cambrə*, *femə*: nordfrz. *un(e)* || *bell(e)* || *chambr(e)* (tonloses *r*), *femm(e)* wie hd. *eine* || *schöne* || *stube*: mundartl. *e* || *schē* || *stüb*; oder das bekannte *dignə* || *li que* || *venguo*, nordfrz. *dis* || *lui* || *qu'il* || *vienn(e)*, wie hd. *morgen* || *abend* || *kommst* zu familiärem *moīn* || *amnt* || *kommst*.

Dass in häufig nebeatönig gebrauchten Wörtern auch ursprüngliche Drucksilben der Reduction ausgesetzt sind, ist natürlich und findet seine parallelen in allen Sprachen. Dem fein französischen *mon* || *sieur* geht z. B. familiäres *msieur* mit völlig tonloser Nasalis zur Seite, wie dem schriftdeutschen "guten Abend" familiäres "namnt" (zwischen *m* und *t* etwa der Laut den Seelmann, Ausspr. d. Lat. 271, 272 beschreibt).

Wenden wir uns nun zunächst wieder zu den Formen *facere*, *ducere* u. ä., ist eine Entwicklung durch *facre*: *faire*, *ducre*: *duire* durchaus möglich und mir das Wahrscheinlichere. Es ist aber auch möglich, dass der Zwischenvocal blieb, bis der intervocale *k* Laut zu *g* geworden war; dann dürfen wir aber in dem *e* nicht mehr einen front vowel erblicken, weil ja vor *e*, *i* auch intervocales *c* zu *ky*, *ty*, etc. wurde (cf. *placere*: *plaisir*). Der Mittelvocal muss von anderem timbre gewesen sein, nämlich der Gleitlaut von dem nach *a*, *u* mehr postpalatalen, resp. velaren *c* zu *r*. Vor die-

sem Gleitlaute hätte sich dann intervocales *c* entwickelt wie vor *a*. Ebenso müssen wir auch den Mittelvocal von *placit^{are}_{um}* auffassen, um durch *plagəd^{eer}* zu *plaidier* zu kommen.

Für *vinkere*: gemeinfranzösisch *veintre* dagegen müsste man annehmen, dass der Mittelvocal palatal blieb bis zum Beginne der Assibilierung von *c*. Parallel geht *carcerem*: *chartre*.

Ich würde also zu Koschwitzens Erklärung weiter nichts hinzuzufügen haben, wenn nicht andere Formen noch auf ein anderes Moment wiesen. Es könnten nämlich auch die Formen *vincis*, *vincit*, *vincitum*, im gallischen Latein frühe zu *vents*, *vent* geworden, den Infinitiv beeinflusst und das Durchdringen von *ventre* begünstigt haben. Dann wäre also eine rein physiologisch entstandene Form durch eine Analogie gestützt und zur Verallgemeinerung gelangt. Die Mitwirkung eines rein lautlich entstandenen *ventyere*, *ventre* überhaupt in Abrede zu stellen und *vinkere*, *vinkre* einfach unter Einfluss der oben erwähnten Formen in *ventre* umspringen zu lassen, geht nicht an. Man würde dann *d* erwarten, cf. *ars*, *art-ardre*, *prens*, *prent*—*prendre*, *vens*, *vent-vendre*; *metre*, *batre* stehen schon ferner, doch dialectisch auch *tortre*. (Ulrich in Zs. II 535).

Anders steht es mit *tórquere*: *tordre*. Hier müssen wir durchaus nur Systemzwang, Einwirkung der Verba auf *-rdre*, *-dre* annehmen.

Tordre auf rein physiologischem Wege zu erklären, ist völlig unmöglich, (wie *tordre* auch *tordir*, etc.). Ebenso glaube ich für *pingere*, *plangere*, *jungere*, *unguere* zu *peindre*, *plaindre*, *joindre*, *oindre*, etc. die erwähnte Beeinflussung durch Analogie annehmen zu müssen. *Ng+voc.* wird so wenig wie *ng+r* zu *n*. Besonders in *jungere* und noch mehr in *unguere* konnte *ng* wegen des velaren Nachbarschaft nicht wohl einer palatalen Auflösung fähig sein. Italienisch *giugnere* darf man zur Erklärung der franz. Formen nicht heranziehen. So fruchtbar auch sonst die Vergleiche mit verwandten Sprachen ist so muss doch vor Allem die Lautentwicklung der fraglichen Sprache selbst berücksichtigt werden. Uebrigens scheint mir auch italien. *giugnere* bedenklich und vielmehr *giungere* die lautgesetzliche Form zu sein. Beide Formen auch

dialectisch neben einander, cf. Hirsch, Dialect von Siena Zs. IX 513 ff.

Den Verben *joindre*, *oindre* u. ä. (nicht *prendre*, *prendre* u. ä.) folgten dann weiterhin ja auch *geindre*, *preindre*, *craindre*, etc., *joins*, *joint* — *joignent* (das vielleicht rein physiologisch aus *jungyt* entstanden ist) — *joindre*, *preins*, *preint* — *preignent*, *preindre*.

Umgekehrt ist ja mfrz., nfrz. *vaincre* nicht die allerdings im Consonantismus lautgesetzlich mögliche organische Fortentwicklung von *vinkere*, *vinkre*, weil ein Infinitiv mit *c* im ältesten Französisch fehlt (cf. Foerster in Zs. I 562 und G. Paris, Romania I 306). Der *k* Laut in *vaincre* ist auch erst wieder hergestellt nach den vielen anderen Formen mit *k* (*vainquons*, *vainquez*, etc.).

Wie unsicher überhaupt das afrz. Sprachgefühl in Bezug auf die Verba mit radikalem Sonorlaut und mit Sonorlaut + Dental oder Guttural war, ist bekannt. Vergl. bes. die interessanten Formen *argoit*, *argent*, *argamment*, *ahergoient* (Tobler in Zs. II 625) und die treffliche Arbeit von Risop über "die analogische Wirksamkeit in der Entwicklung der franz. Conjugation" in Zs. VII 45 ff.

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GERMAN GRAMMARS AND TEXT BOOKS.

The success of our efforts in promoting a thorough, scientific study of the modern languages depends very much upon the character of those elementary books which lay the foundation for all future linguistic development in our youth. There is probably no conscientious teacher of experience who does not heartily agree with us that pupils, spoiled by superficial or unmethodical elementary instruction, can be cured only in very exceptional cases. They are a constant drag to the class, trying tests of the teachers patience, living specimens of pedagogical original sin. Stolid indifference or haughty pride, however, seem to have prevented those who were naturally called to do so, from raising their voice against existing evils. They must, therefore, not complain of the discredit into which the study of modern languages has frequently fallen.

The following lines are presented as a humble attempt at atonement in the German department.

The growing influence of German science upon our own mental development, the attention, on this account, given to the German language in our colleges, the constant increase of the German population in our country, have from more than one point of view caused a great demand for means of imparting a knowledge of the German language. Our publishers, eager to do the business, naturally looked for men to manufacture the desired goods. We cannot pretend that in their choice they have always been led by the maxim, that only the most experienced hand is able to furnish the material for elementary instruction. And who would blame the poor fellow who taught some lady pupil the magic phrase "ich liebe dich," found it successful in every respect, and afterwards sold his "new method" to an enterprising publisher?

In its proper sphere this mercantile spirit of treating educational affairs may be in its place. The ambitious clerk who wishes to satisfy his customers, the young lady who longs to tell her friends that "she is studying German," desires nothing more than one of those natural methods for babes which are springing up like weeds all over the country. To introduce this spirit, however, into our schools and colleges, which are called to teach our youth the methods of mental labor, simply means introducing poison.

One of the most fundamental and destructive errors thus spread by pedagogical quacks and enterprising manufacturers of school books is the principle of making the study of the German language as easy as possible. And this is attained not by a systematic arrangement and concise representation of the grammatical material, with which we would heartily agree, but by yielding to a superficiality which proves contagious to all other branches of study. Some authors even state quite boldly that they do not believe in a profound and comprehensive knowledge of German, as it would overburden the memory. This latter point, while an effective scare-crow for over-cautious parents, really hides their utter incompetency and represents the college as a hospital for

weak-minded youth. We all are convinced that "we only know in part," but we have to uphold the ideal of a comprehensive knowledge. The criterion of usefulness has to be strictly excluded from science as well as from art. It is entirely subjective and may be applied with as much right by the pupil as by the teacher. And where shall we arrive, if it is left for the immature student to decide what seems useful for him to study?

One of the results of the error just stated is the wide-spread belief, especially among students, that German is an easy language, the study of which ranks far below that of baseball. Having armed themselves with the knowledge that appeared useful to them and some large dictionary they attack the current texts. Their memory retains only a few of the words looked up, for "of what use are they?" Eagerly they devour the scanty "notes," which are mostly "Eselsbrücken," and laboriously stumble through the text, satisfied if they "get the general run of the story." Now they have read the "classics" and "attained a reading knowledge of German." Were it not for an occasional conscientious teacher who tries to amend the sins of grammars and texts, many students would never be introduced into the spirit of the language with its subtle grammatical constructions, shading of synonyms, meaning of idioms, peculiarities of style, etc.

Looking over the text-books and grammars which have come to our notice or been recently sent to us, we cannot, for the reasons just stated, advocate a general protection of our home industry. For nearly all the books of this kind produced in England are far superior to most of those manufactured in our own country. To illustrate this we need only compare the barren deserts which greet us in the 'notes' to many texts in Henry Holt's series, the unpedagogical garrulity in books of other firms, with the excellent scholarly work in the editions of C. A. Buchheim, (Oxford, Clarendon Press: Egmont, Iphigenie, Tell, Nathan, Minna von Barnhelm, etc.). And while we heartily recommend his texts for use in the class room, we would humbly advise our own future editors to learn from him how to write concise introductions and to add "notes" which, avoiding the character of "Eselsbrücken," are a constant stimulus for the student to penetrate into the

spirit of the language and the author. Of similar commendable editorship are the readers and texts published by Macmillan & Co., (Faust, Heine, Reisebilder, Lyrical Poems of Schiller, etc.), and the Cambridge University Press (Hermann und Dorothea, Riehl's Novellen, etc.). All the editions of English origin, besides, offer a beautiful German print, while many of our American texts are in this respect simply miserable.

We should, however, be doing an injustice if we did not mention here certain laudable efforts in the right direction. D. C. Heath & Co. (Boston) have sent us several of their publications which may justly be called such. In their selection of Grimm's Märchen the teacher will find an excellent book for beginners in reading German, and it remains for him to make these simple classic stories, full of idioms and charms of style satisfactorily explained in the "notes," an effective means of instruction. A work of similar value is the Course in Scientific German by H. B. Hodges, although it might be improved by substituting careful "notes" for the vocabulary and by leaving out the questions in the first part, which, like all such questions, are an insult to an intelligent teacher.

Both books, however, are only beginnings and we are still in want of a whole series of good text-books which would gradually introduce the pupil into the riches of the German language both as to form and contents. For the latter, too, must be considered, if we intend to compete successfully with the instruction in the classical languages. The editor of such a series must needs be a man of intimate acquaintance with the development of the German language and literature, of great pedagogical experience, and of an equally scholarly equipment.

The mercantile spirit characterised above has made itself felt also in the manufacture of German grammars. We are speaking here, of course, of books used for fundamental instruction and naturally exclude grammars of real excellence like Whitney's and especially Brandt's (N. Y., C. P. Putman's Sons). It was here where speculation found its most fertile field and the patent methods and systems are still flourishing under various disguises. Some of these, as, for example, the grammar in Worman's worthless series, were almost literal copies of Otto's German Grammar, expressly

and fortunately imported by one of our publishers, probably because none of our domestic manufacturers could produce anything better. We do not deny the practical value of Otto's grammar, but every teacher who has ever used it will certainly agree with us that it suffers from an almost intolerable diffuseness and a delightfully naïve innocence in respect to modern grammatical investigation.

Again we find that in England there is better work done than here. As the best of German grammars recently published there, that of Prof. A. L. Meissner, of Belfast, is now being reprinted in this country by D. C. Heath & Co., Boston. We only call the attention of our readers to it, reserving all criticism until it has been re-issued.

There seems to be no reason why we cannot produce in America an elementary German grammar based upon recent linguistic research, concisely and pedagogically arranged in every respect, and above all avoiding silly examples which disgust youth. A wide field is here open for excellent authors and enterprising firms to introduce a most necessary reform, and in particular we look with interest to the important movement in this direction recently announced by D. C. Heath & Co., covering a wide field and including, as editors, many of the leading college professors of the country.

JULIUS GOEBEL.

NOTES ON THE FINNSAGA.

II.

One of the most disputed passages in the Finnsburg fragment is line 5: "*ac her forð berað, fagelas singað*," "but here they bear forth, the birds sing." All editors are unanimous in declaring that the passage, as it stands, gives no sense; some propose a change of one or more words; others again accept the manuscript reading but assume a gap of two half lines after it, so that the words "*fagelas singað*" would be the second half of the following line. But our inability to interpret a passage may be due as much to our inadequate knowledge of the language as to a defect in the manuscript reading; changes of the latter ought, therefore, to be resorted to in extreme

cases only. The assumption of a gap, on the other hand, would be justified only if the alliteration were missing; but the line is metrically correct.

I wish to suggest an explanation which will obviate all changes in the original text. The chief objection against the manuscript reading has been considered the lack of an object of "*berað*." But there can be little doubt that "*beran*," although in the vast majority of cases signifying to bear, to carry, was also used in Anglo-Saxon as an intransitive verb of motion, particularly (if not exclusively) with adverbs of direction. Grein, in his *Sprachschatz*, adduces two instances which clearly show the intransitive force of *beran*; Elene 42 ff: *þa se casere heht....gudgelæcan....bannan to beadve, beran ut præce rincas under roderum*," and Andreas 1220ff: *com verod unmete mid lindgecrode, bæron ut hræde and þam halgan handa gebundon*." These instances are, moreover, exactly parallel with line 5 of the Finnsburg fragment; in both of them *beran* is used of a body of warriors, as is also the case in our passage; in both of them furthermore *beran* is specified by the adverb "*át*," analogous with the "*forð*" of the line under discussion. Our theory is further corroborated by the fact that the same verb also occurs in other Germanic languages as an intransitive; thus in Old High German (*beran* or *peran*, with the signification of *nasci*, *apparere*, *creocere*) and in Old Norse (*bera*) where it is besides quite common as an impersonal verb (cf. Egilson, "*ferð bar á flóttu*," "populus in fugam coniectus est." Magnus Saga Hins Berfætta 13). Last but not least, I refer to the use of *to bear* as an intransitive in modern English, in a figurative as well as a literal signification (the latter particularly in nautical terms); it is always followed by a preposition or an adverb of direction (as in Anglo-Saxon), sometimes by both: 1) to bear upon (on), towards, against, etc. 2) to bear down, up, in (away, off, back,) etc. 3) to bear down upon, in with, up against, up to, etc.

The absence of a subject to *berað* in our passage is nothing extraordinary; the personal pronouns *he*, *heo* and *hie* were quite commonly omitted in Anglo-Saxon when the meaning was clear from the context. We see from the context of our passage that Hengest was fully expecting an attack from the Frisians; if he,

then, spoke of a number of men drawing near, it was at once evident whom he meant. The readings proposed by Ettmüller (*her us fyrdberað*) Grein in his Bibliothek (*fer forð berað*) and Grundtvig (*her forð-ferað*) show that these scholars also thought it unnecessary to supply a subject.

It must, of course, appear singular that between the words announcing the approach of the Frisians and those describing the clashing of their arms we should find a statement so out of keeping with the passage as *fuzelas singað* (if taken literally); Bugge's conjecture that the *fuzelas* meant arrows (*flanbogaz fuzelas*) seems therefore very plausible, in spite of what Möller says against it (p. 46). In favor of the literal translation of these words, it might be said that a similarly abrupt change of ideas is noticeable in lines 7 and 8 (Wülker 8 and 9).

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KNAPP'S SPANISH ETYMOLOGIES.

I.

In his 'Spanish Grammar' and 'Spanish Readings,'¹ now for several years before the public, Professor Knapp has furnished beginners with a carefully prepared and useful introduction to the practical study of the language. Not only are the elementary principles of the grammar presented in an orderly manner, and the reading selections happily chosen, but in the very portions which teachers and students are accustomed, in such works, to find provokingly defective, viz., in the aids to the mastery of the exercises and in the vocabularies, these text-books are all that could well be desired.

In the voluminous vocabulary to the 'Readings' an effort has been made to furnish etymologies. This is a feature of the work to which the editor invites especial attention; and the book is likely to serve many young students as their initiation into the interesting subject of Spanish Etymology. Such being the case, it is important that errors of treatment should not be allowed to pass unchallenged, and the pres-

¹ Modern Spanish Readings, embracing Text, Notes and an Etymological Vocabulary. By William I. Knapp, Professor in Yale College. 12mo, pp. 449. Boston, Ginn, Heath & Company, 1883.

ent article is accordingly devoted to a somewhat lengthy but perhaps not altogether "dry" inventory of what the writer takes to be the faulty etymologies of the vocabulary in question.

In the preface, p. iv., occurs the following passage: "It is no more than just to the author of the vocabulary, to state that no one has been servilely copied in this difficult subject, and that the conclusions reached by Dietz,² Dozy, and Mahn, have been thoroughly sifted and often rejected or greatly modified. In the words *chico, chulo, don, empezar, español gozne, gozo, hidalgo, hueco, mariposa, patio*, and many others, we have been obliged to differ widely from those scholars, or have furnished the origin they fail to give."³

For the detailed study given by Professor Knapp to several of the words here cited, the reader must be referred to the preface itself. To avoid departing from the plan which it is proposed to follow in this article, they will not be taken up by themselves here, but will be examined in their proper places in alphabetical

² Professor Knapp systematically perverts the spelling of the name Dietz to *Diets*—a form used, it is true, in his boyhood, but never in his printed works—presumably on the ground that its German pronunciation disentitles it to an apparently Spanish orthography. This is a liberty which, in the eyes of all admirers of the great yet simple-hearted founder of Romance philology, must seem to lend a note of additional asperity to the depreciatory tone of such expressions as "Dietz expends a whole page in a vain inquiry"—"a word which Dietz disposes of as 'von unbekannter Herkunft'"—"likewise inexplicable to Dietz," etc.

³ I believe it will be incidentally shown in this study that in almost if not quite every instance in which Professor Knapp has departed from Dietz, he has gone astray. My own observations contain nothing that may not be supposed to be familiar to specialists in Romance philology; but as this article is not intended primarily for specialists, the statement in it of elementary facts and principles will not be considered out of place. It has proved out of the question, within appropriate limits of space, to make the list of words chosen for criticism entirely thoroughgoing. Nothing has been done, for instance, with a large class of cases, in which only the corresponding French word is given by way of etymology, e. g., "*BRUSCO*, [French *brusque*]," in most of which the Spanish word is not borrowed from the French, but co-exists with it. Such mistakes as offering separate etymologies for *claro* as an adjective and the same word used as an adverb, viz., "*CLARO, adv.* [L. *clarus*.]," "*CLARO, adv.* [L. *claro* = *claro*.]," it seemed useless to point out. In a certain number of cases no etymology has been offered. For some of these the etymology is unknown; but even where it is well established, no attempt has been made to introduce it in this article.

order. In the treatment below, each word discussed will be accompanied by its meaning, and the etymology introduced in brackets, precisely as it is given in the vocabulary, to which the briefest comments consistent with clearness will be appended.

ABANDONAR, to abandon. [L. *ad* + Teut. *ban*, edict, prescription, + L. *donare*.] — Read, denominative from *abandon* = à *bandon*, cf. Danish *bandum*, *band*, Low Latin, *bando*, *bandonis*. Same for

ABANDONO, abandonment. [*ad* + *ban* + *donum*].

ABATIR, to cast down. [L. *ab-battere*; Catalan, *abatir*.] — *Ad-battere* (for *battuere*).

ACUDIR, to assist, run up. [L. *ad* + *cutere* = *currere*.] — *Cutere* has nothing to do with *currere*; *acudir* seems formed on a stem *cutere* in imitation of *recudir* and *precudir*, which contain this stem.⁴

AFAN, anxiety, pains. [Gaelic *fann* weary, languid.] — Better, Kymric *afan*, see Diez, Wb. I., s. v. *affanno*.

AHI, there, yonder. [L. *ad* + *ibi*; Old Sp. *hy*, like *a-yer* = *heri*.] — Evidently from Diez, s. v. *ivi*; "(mit vorgeschlagenem a wie in ayer von heri) *ahi* Ortsadverb, von *ibi*." But under *ieri* Diez says, "*Sp.* ayer ist nicht = *adheri*, a ist vielmehr ein euphonischer vorschlag vor y, wie in ayantar, ayuso, statt yantar, yuso."

ALEVE, treacherous. [L. *ad* + *lacvus*, a left-handed or sinister action.] — A Germanic word; cf. Gothic, *lēvjan*, 'betray,' Anglo-Saxon, *læva*, traitor.

⁴ This and other instances point to the conclusion that Prof. Knapp has sometimes made use of Diez without clearly apprehending the latter's presentation of the question. For example in the article of the 'Wörterbuch' (II, b, s. v. *acudir*) in which the etymology above explained is given, Diez remarks: "*Accurrere und recurrere passen wohl mit dem begriff, nicht mit der form.*" More conclusive is the case of *'gozo* [L. *gustus*.] in regard to which Professor Knapp distinctly claims (see above) to have 'differed widely' from Diez. Following is a quotation from Diez's article on the word in question: "*die übliche herleitung ist aus gavisus gavisare; bessere ansprüche haben gaudium und gustus. Für ersteres redet das gleichbed. cat. gotj, vb. altval. gotjar (so mitj von medius, ratj von radius), für letzteres die port. form, sofern sie o, nicht ou setzt, und dieser grund scheint stärker, auch kann das veraltete gotjar vermittelnd eintreten.*" But most remarkable of all is Prof. Knapp's treatment of the verb *cerrar* 'to lock' (viz from "L. *serrare*, to fit together by sawing") (sic!), of which word Diez says, Wb. I, s. v. *serrare* (It. to lock), "*Sp.* cerrar mit c ist eine scheideform gegenüber dem vb. serrar sägen." The next word treated above (AFAN) is apparently another instance of the same sort.

AMA, nurse. [Phoen. *amma*, mother.] — "*Alt-einheimisches, bask. ama, gael. am mutter, occit. ama grossmutter, ahd. amma nutrix.*"

AMENGUARSE, to grow less. [L. *minificare*, fr. *minus* + *fieri*.] — *Minuare* (for *minuere*). *Minificare* would have given *meniguar*; cf. *amortiguar* (mortificare), *apaciguar*, *atestiguar*, *averiguar*, *santiguar*.

ANDAR, to go. [L. *ambulare*.] — Etymology unknown; one of the latest contributions is: *vadere, vadare, vandare, andare*

ANOCHE, last night. [L. *ante* + *nocte*-m.] — *Hac nocte*; for meaning cf. Fr. *cette nuit*.

ANTIGUALLA, antiquity, obsolete custom, heirloom. [L. *antiquaria*.] — **antiqualia* (n. pl. of adj. in *-alis*, used as fem. sing); cf. *vitualia* (*victualia*), *muralla* (*muralia*).

ANUDAR, to knot, unite. [L. *annudare*, from *nudus*.] — '*Nudus*' might here be regarded as a misprint for *nodus*, were it not for '*annudare*.'

APURAR, to purify, try, consume, exhaust. [L. *ad* + *purum* (poculi) to the dregs.] — Prof. Knapp gives as the first definition of *apurar*, 'to drink to the dregs,' in which he is clearly mistaken; nor can I even find any authority for a Latin phrase, *bibere ad purum* 'drink to the dregs.' The word is simply a denominative from *puro*, with prefix *a*.

ARRANCAR, to tear out. [L. *eradicare*.] — A Germanic word; cf. Sp. *renco*; O. H. G. *Rank*; M. H. G. *renken*. To be distinguished from Fr. *arracher* = *eradicare*.

ARROJAR, to throw. [L. *ad* + *ruitare*, fr. *ruere*.] — Catalan *arruxar* (from L. *roscidus*) 'to sprinkle,' 'scatter,' 'fling.' Sp. *arrojar* is not found before the sixteenth century.

ASOMBRAR, to terrify. [L. *somnare* for *somniare*.] — *Sombrar* is a contraction of *sub-umbrare*.

ASOMBRO, terror. [L. *sominum* for *somnium*.] — From *asombrar*.

AYUDA, aid. [L. *adjuta*, fr. *ad-juvère*.] — Read *adjuvare* for *adjuvere*.

AYUDAR, to aid. [L. *adjutare*, fr. *adjut-um*.] — *adjutare* is a Latin frequentative, not a Romance participial formation.

BAILAR, to dance. [L. *bathylare*, fr. *Bathylus*?] — L. *ballare*.

BARATO, cheap. [L. *bene raptus*, originally, of selling stolen goods.]—O. Sp. *baratar*, Gr. *πράττειν*. In the page of 'Notes and Corrections' at the end of the volume, the author remarks that his explanation of this word "must be regarded as a contribution rather than a solution."

BASTAR, to be sufficient. [L. *bene + stare = esse?*]—From Sp. *basto*, which is apparently from a Latin word corresponding to Gr. *βάσταξ*, a support.

BELLACO, rascal. [L. *pellacus*, for *pellax*.]—Latin initial *p* does not give *b* in Sp. *Bellaco*, like It. *vigliacco*, is a derivative from L. *vilis*, after the analogy of derivatives in *-acus*.

BORDAR, to embroider. [Flem. *boorden*.]—Should be associated with the following word, viz. *borde*, edge [Teut. *bort*.]

BOSTEZAR, to yawn, gape. [L. *oscitare*, through *osticiare* by metath.]—Initial *b* is unaccounted for. The word is akin to Sp. *bocear*, *bocejar*, fr. Sp. *buz*, 'lip,' 'kiss,' which exists in Keltic, Germanic and Arabic.

CACHAZA, phlegm, coolness. [*cacha*, L. *catulus* from *calus*.]—Ety. unknown.

CADA, each. [L. *quot*; Gr. *κατά*?]—Not *quot*, but probably *κατά*.

CALLAR, to be silent. [L. *callere*, to be prudent.]—Differentiated form from *calar*, Gr. *χαλάρ*, to let down, let go.

CEÑO, frown. [L. base *cignum*, from *cingere*.]—A L. *cinnus*, probably abbreviated from *cincinnus*, 'a lock of hair.' Ceño has nothing in common with *ceñir*, 'to encircle'—L. *cingere*.

CERRAR, to lock. [L. *serrare*, to fit together by sawing.]—From *sera*, a bolt.

CERTEZA, certainty. [L. *certitia*, from *certus*.]—A new formation from *certus*, after the analogy of such words as *dureza* (*duritia*), *pereza* (*pigritia*), etc.

CITA, summons. [*cita*, pl. of *citum*, from *citus*.]—Sp. *citar*, L. *citare*.

COBARDE, coward. [L. old Sp. *couarde*, Fr. *couard*—L. *cauda*.]—Stem *cauda* with Germanic suffix *-ardo*.

COMBINAR, to combine. [L. *cum + bis*, to put two and two together—*combinare*.]—The Romance etymologist is not responsible for Latin derivations, but it may be observed that L. *combinare* is from *bini*, not from *bis*.

CONCIERTO, concert. [Fr. *consert*, L. *conseruus*.]—From Sp. *concertar*, L. *concertare*. Sp. *concertar* in the special sense 'to repair,' is perhaps from L. *consertare* (for *conserere*.)

CONSUELO, consolation. [L. *consolium*, for *solatium*.]—From Sp. *consolar*, L. *consolare*, in the same way as *concierto* from *concertar*.

CONVIDAR, to invite. [L. *convictare*, from *convivere*.]—From *invitare*, with change of preposition, under the influence of *convivium*. *Convictare* would have given *convi-char*; cf. *dicha* (*dicta*), *derecha* (*directa*), etc.

COSECHA, harvest. [L. *consete*, sc. *seges*.]—Diez remarks upon this word: "*wahrscheinlich gebildet aus consecare consecutus*. Dafür altsp. *Cogecha*=pg. *Colheita*, lat. *collecta*." I would suggest that O. Sp. *cogecha* has given *cosecha*, by the same confusion between *g* and *s* as has taken place in the familiar pronoun-combinations *selo*, *selos*, for older *gelo*, *gelos*, etc.

CHANCEARSE, to jest. [*chanza*, L. *cadentia*, Fr. *chance*.]—Sp. *chanza* should be connected with Ital. *ciancia*, Raetian *cioncia*, words of uncertain origin; not with Ital. *cadenza*, Fr. *chance*.

CHARLAR, to prate. [Confusion of *parlar*, from L. *parabola*, Fr. *parler*.]—Of uncertain origin; to be compared with It. *ciarlare*. Sp. *charlar* would require *plarlare*, whereas the metathesis of *l* would produce *plarare*; cf. the metath. of *l* in *biblia*, cited correctly by Prof. Knapp as giving *blibia* (not *blibia*), and of *r* in *pobres*, giving *probes* (not *probres*).

CHASCO, "disappointment." [*Flasco*; Ital. *fiasco*?]—The primary meaning would appear to be *cracker of a whip-lash*, and the word is perhaps imitative; Sp. *flasco*, *frasco*, is not used in the figurative sense of Ital. *fiasco*.

CHICO, small. [L. *plicus*,⁵ from *plicare*.]—'Plicus' sins phonetically both in respect to its tonic vowel and its medial consonant. L. tonic *i* in open syllables gives Span. *e* intervocalic *c* becomes *g* cf. *plico llego*; *plico, pego*. On the contrary L. *i* in position often gives Sp. *i* (cf. *digno, triste*), and *cc* gives Sp. *c* (cf. *bucca, boca*), conditions which Diez's etymology (L. *ciccum*) satisfies. As a matter of fact, L. **plicus* or, more probably *plēcus*, gives Sp. *pliego*, 'a folded sheet,' as Prof. Knapp himself states under *pliego*. *Chico* is eminently a 'popular' word, and would not be exempt from ordinary phonetic laws.

⁵ The degree of scientific knowledge with which it is expected that this etymology will be assailed, may be inferred from the following quotation (Preface, p. iv.): "But it may be said *plicus* has not come down to us in Latin. We answer, nor have many thousand other words, as any scholar will agree," etc.

CHILLAR, scream, gossip. [See 'Notes and corrections.'—*Pliplare* for *pipilare*.]—Same objection as in case of *charlar*: *pipilare* would have given *plipare* by metathesis, not *pliplare*. Sp. *chillar* is probably from L. *siffiare*.

CHULO, "the 'b'ho'y of the ring." [L. *plutus* for *plucllus*, fr. *puer*.]—L. *puer* with its derivatives, has entirely disappeared from the Romance vernacular. L. *pullus* 'young,' would just as well suit Prof. Knapp's purpose, without the difficulty of the accent, but it has given Sp. *pollo*. The etymology of *chulo* is unknown.

CHUPAR, to suck. [L. *pulpare*.]—(Unsatisfactory for the meaning) Germanic *supphan*, *saufen*.

CHUSMA, crew, mob. [L. *plustma* arch. for *plurima*.]—The primary meaning is 'crew,' for which Gr. *κλέυσμα* (*cleusma*, *chusma*) offers a much more acceptable explanation.

DEJAR, to let go. [L. *laxiare*=*lexare*, from *laxus*; Old Sp. *lexar*.]—L. *laxare*.

DENTRO, within. [L. *de+intèrum*.]—L. *de intro*.

DERREDOR DE (al), around. [L. *de+in+retro*.]—Contrary to the accent. Storm's satisfactory ety. of *redor* is **rotatorium*, *rodador*, *rodor*, *redor*.

DESDE, from, since. [Old Sp. *dende*=L. *de+inde*.]—*Desde* is O. Sp. *des* (= *de ex*) + *de*. O. Sp. *dende*=*de-inde*.

DESPLOMARSE, to fall (upon). [L. *displombare*, unsolder, to fall in pieces.]—From Sp. *plomo* (L. *plumbum*), a 'ball of lead,' 'plummet;' hence, 'to fall like a plummet.'—cf. *caer á plomo*, 'to fall plumb down,' and Ital. *piombare*, with same meaning as Sp. *desplomarse*.

DESTELLO, a flash. [L. *de+ex+stella*.]—From Sp. *destellar*.

DON, Mr., Sir, [Phoen. *don* or *adon*, lord.]—Objection is made (preface, p. v.) to L. *dominus*, on the score of its having given *dueño*. L. *dominus* gives atonic (proclitic) *don*, tonic *dueño*, the relation of the two words being exactly that of Eng. *sir* and *sire*: cf. *el dueño de Don Carlos* with *Sir Charles's sire*.

EMPEZAR, begin. [L. *inceptare*, by invers., Gallician *encetar*.]—A Latin type *inceptare* would perhaps serve here, but *empezar* is not to be had from *inceptare*, as Gal. *encetar*, and O. Sp. *recentar* (fr. L. *receptare*) go to show. Diez's ety. is L. *in-initiare*, supported by O. Sp. *compenzar*, *compezar*, from *cum-initiare*.

ENMENDAR, to correct. [L. *in+mendare*, fr. *mendum*.]—A corruption of *emendar*. *In-mendare* would mean 'to insert faults.'

ENTONCES, then. [Old Sp. *estonce*, L. *ex tunc*.]—L. *ex tuncce*.

ESPAÑOL, Spanish. [L. *Hispanien-ses*; Poema de F. Gonzalez, 10, *espannon*.]—From **hispaniolus*; cf. *roseñol* (earlier form for *ruiseñor*), from *lusciniolus*. *Espannon* is doubtless an assimilation of *l* to *n*, in *español*. *Hispaniensis* (not *-ses*) would have given *españes*; cf. *frances*, *ingles*, for which Professor Knapp himself gives L. *anglensis francensis*.

EXTREMADURA, name of a province in Spain. [*Extrema Durii*.]—A new formation in *-tura* from L. *extrema*, after the analogy of such Latin derivatives as *factura*, *pictura*. In one of the reading selections (p. 172, l. 11), occurs the following statement: "de aquí el nombre de Extremadura (*Extrema Durii*)," but this is a mere folk-etymology, or rather a cleric-etymology, somewhat after the manner of Ital. *Gibilterra*, for the Arabic name *Gibraltar*.

H. A. TODD.

An Icelandic Primer with Grammar, Notes, and Glossary by HENRY SWEET, M. A., Oxford, Clarendon Press, 1886, pp. vii + 110.

"The want of a short and easy introduction to the study of Icelandic," says Mr. Sweet at the beginning of his preface, "has been felt for a long time." Especially is this true of a grammatical introduction, as the only grammars since Rask's, accessible to the purely English reader, were the *Outlines of Grammar* contained in the Cleasby-Vigfusson dictionary, and the *Grammar* in the *Prose Reader* by Vigfusson and Powell, both of which are defective in material and illogical in arrangement. This little book, accordingly, really supplies a long felt want, and is a welcome addition to the growing list of works by the same able author.

The *Primer* is made up of a 'Grammar' and some forty pages of normalized 'texts'—all prose except the *pryms-Kviða* of the Elder Edda, which is given in full—followed by 'notes,' 'glossary,' and 'proper names.' The grammar consists of 'pronunciation,' 'phonology,' and 'inflections;' 'composition,' 'derivation,' and a short 'syntax.'

Mr. Sweet's grammar is based upon Noreen's *Altisländische und altnorwegische Grammatik* (Halle, 1884) to which he acknowledges his indebtedness, justly characterizing it as by far the best Icelandic grammar that has yet appeared. He does not, however, slavishly follow his model, but materially deviates from it in several instances; the few paragraphs on composition and derivation, and the syntax, are his own.

Vowels. Because of the extraordinary richness of the vowel system, it seems to be the recognized prerogative of every O. N. grammarian to elaborate a scheme of notation to accord with his own individual preferences. The consequence is that there are almost as many systems of graphically representing the sounds of the O. N. vowels as there are grammars. Only in the following respects, however, does S. differ from Noreen: *e* in N., as in most printed texts, has a two-fold value: it represents, on the one hand, short Germanic *e*; on the other, short *ä* by umlaut from *a*. The oldest MSS. distinguish the two sounds, writing the one *e* the other *ē*, which scheme has been followed by S. Long *e* in S's notation is represented by *ē*; long *ē* by *æ* which thus corresponds with N's *ē*. N. recognizes the desirability of distinguishing the two values of *e*, but urges the difficulty of deciding in many cases, since the two sounds were early merged in one, which value *e* is to have. He would ideally represent the sounds by *e*, *ē*; *æ*, *ē*; his actual notation is *e*, *ē*, *æ*. S's distinction of *e*, *ē* is admirable; his use of *æ* is not wholly logical. N's *ē* better indicates length. In several places in the vocabulary S. has inadvertently followed his model too closely; *bæði* (*biðja*), *bæði* (*bāðir*), *heil-ræði*, *nær*, *nætr* contain long *æ*, which he does not recognize. These forms are, however, not perpetuated in the paradigms or text.

The *o*-vowel in N. is elaborated as follows: *o*, *ó*, close; *ø*, *ö*, open. S. writes *o*, *ö*; *ø*, —. For *ø* S. properly substitutes the later *ä*. Following the generality of texts, S. represents umlauted *o* by *ö*; unfortunately this sign, although used throughout in Icelandic, is not at all indigenous, but as N. points out was borrowed from the German text in the sixteenth century. Its corresponding long sound is *œ*. N. more consistently uses *ø* and *ö*. S. in the

glossary writes *æpa* from *öp*, but prints it correctly in the text. A further sign, *ø*, S. neglects to explain, which is unfortunate in a primer. It is used for the umlaut of *ē*, and represents, accordingly, an original Germanic *a*. *ø* in N. is, in accordance with the foregoing, made to perform a double duty: it is short, close *ö*, representing an original close *e* or *o*; or, it is short, open *ö*, representing an original open *e* or *ø*. S's differentiation of the two sounds is praiseworthy, although more finical than the MSS., which designate both sounds by *ø*. For *øy* S. wisely writes everywhere *ey*, after the analogy of even old MSS.

Vowel length, S. represents by (—), instead of the usual (˘). The advantage supposed to be thus gained is not palpable and scarcely represents the actual accents of the MSS., where (—) is more frequently the sign of consonantal gemination. It differentiates S's text in one more particular from the generality of printed O. N., and where such a differentiation is not of actual value for accuracy or elucidation it ought not to be introduced.

Mutation (Umlaut). S's differences of vowel notation have already been noticed. He recognizes an *i*-, *u*-, but no *r*-umlaut. Under *i*-umlaut he omits N's *jo* > *jø* (*ø*), and *ju* > *y* (*yy*). S. would, accordingly, write *hjoggi*, *bjoggi* (for which there is not lack of authority), as he expressly states the absence of mutation in verbs of his first conjugation, under which *hoggva*, and *þúa* fall. In the same conjugation's class he, however, less happily includes *auka*, and *hlaupa*, whose subj. pret. would clearly be written *fyki*, *hlypi*, as against his *jöki*, *hljöpi*. The umlaut *e* (by fracture *ja*, *jo*) > *i* is Germanic, and chronologically does not belong here at all. Under *u*-mutation, S. gives simply *a* > *ø*.

Gradation (Ablaut). S. recognizes six series, upon which he bases his verbal conjugations. N's seventh, *ä*—*ö*—*a*, which has no complete exemplification in the verbs, is omitted.

Consonants. Under this head several important consonantal changes are sought in vain that ought not to have been omitted even from a primer; some of them afterward necessitate an unfortunate phraseology in the paradigms. The most noticeable are the following: 1. (a) The loss of original *g* (*h*) final and resulting compensation length of vowel in preterital

forms like *drō, lā, pā, flō*, in which the *g* reappears in the pret. plur. (*b*). The loss of original *h(g)* final in infinitival forms like *fā, flā, slā*, in which *g* reappears in the pret. plur; in *fā* in pret. sing. and plur. 2. The loss of *j* except before *a, ā, o, ō, g, u, ū*. By the omission of this process S. is forced into explanations like the following: § 51. "Those (*nouns*) ending in *g* or *k* (together with some others) insert *j* before *a* and *u*: *bekkr, bekk, bekkjar; bekkir, bekki, bekkjum, bekkja*." So also in §§ 58, 60, 64, 75, 85, 107. 3. The loss of *v* before the vowels *a, ā, o, ō, u, ā, y*; before consonants; and final. This rule is partially stated in § 31. In § 45 S. states: "Some nouns add *v* before vowels: *sær*, gen. *sævar*." So in §§ 58, 86. This process is, of course, like the foregoing, not one of addition, but of elimination. 4. (At least in a note). The insertion of *t* between *ll, nn* and a following *s*; *ts* is subsequently assimilated to *z* according to § 36. § 96 superlative *ellztr* should be *ellztr* = **ell-t-str*; in the same way superlative *minstr* should be *minnztr* = **minn-t-str*. The assimilation of *ts* to *z* has been overlooked in the pret. sing. 2nd of the middle voice of *gefa*; it should be *gafzk*, = **gaft-sk*, instead of *gafsk*.

Inflections: Nouns. S. divides all strong masculines into *A-, I-, U-,* and *R-plurals*; strong feminines into *AR-, IR-,* and *R-plurals*, taking his cue for the terminology in each case from the acc. plur. Monosyllabic consonantal stems like masc. *fōtr, fingr, vetr, mǫðr*; fem. *bōk, nátt, bōt, tǫnn, kyr, brūn*, accordingly, are conveniently classed with *faðir, brōðir, mōðir, dōttir, systir* as *R-plurals*, under which head are also included the *ND-stems* like *bōndi*, and *frændi*, and the pres. part. used substantively. For purely mnemonic purposes the arrangement is a good one and materially simplifies to the learner the somewhat complicated system of O. N. noun declension.

Verbs. There are seven conjugations of strong verbs, called mnemonically the *FALL-, SHAKE-, BIND-, BEAR-, GIVE-, SHINE-,* and *CHOOSE-conjugations*. The *FALL-conjugation* includes the old reduplicating verbs; the other six follow the six ablaut classes given under the head of 'gradation.' There are but three conjugations of weak verbs: the *HEAR-, HAVE-,* and *CALL-conjugations*; the *HEAR-conjugation*

including *N's* second and third. The selection of *hafa* as a paradigm is not wholly fortunate, as it shows irregularities. Under the head of 'Anomalous Verbs' are given paradigms of *vilja*, and *vera*: *vilja* belongs by right in S's first conjugation of weak verbs; *vera*, in the fifth conjugation of strong verbs, where their irregularities might have been explained.

A few typographical errors have crept into the paradigms. § 108. Masc. dat. sing. *hanum* should be *hgunum, honum*; the latter form is everywhere used in the text. § 131. Pret. plur. 3rd of the middle voice of *gefa* should be *gāfusk*, instead of *gafusk*. § 147. *biða* has in the pret. part. *beðinn*, instead of *beiðnn*. § 166. In the 'Strong-Weak Verbs' pres. sing. of *mega* should be *mā*, instead of *ma*, which, however, does not occur in the text.

The 'Texts,' pp. 43-81, are admirably selected. The author in his preface acknowledges his indebtedness here to Wimmer's *Oldnordisk Læsebog*. They have been marred in a few cases by the awkward separation of words at the end of a line. Such forms, for instance, as p. 44 *āka-fliga*, p. 50 *Ulgar-ðaloki*, p. 69 *Vindasnekkj-unnar*, p. 64 *hōl-manum* are not in exact accord with recognized principles of division.

In the 'Glossary,' instead of being found in their customary place at the end of the alphabet, *þ, æ, œ* are made to follow respectively *t, að, oð*; Mr. S., as he states in the preface, having "ventured to deviate from the inconvenient Scandinavian arrangement."

Aside from its few inaccuracies and the omissions perhaps necessitated by the succinct presentation of phonology and inflections expected in a primer, Mr. Sweet's little book is worthy of all praise. It is, what no other English book on the subject has thus far been, thoroughly practical, and leaves very little to be unlearned by the student who pursues the subject beyond its covers. The want of an intelligible first book has doubtless deterred many a student on both sides of the Atlantic from an attempted acquisition of Icelandic. For all such Mr. Sweet's primer has materially smoothed the way, and cannot fail to fulfill the purpose to which he dedicates it.

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History of the German Language. By H. A. STRONG, M. A., LL.D., and KUNO MEYER, P. H. D. (sic!). Published by Swan Sonnenschein, Le Bas & Lowrey. London.

As will appear from the table of contents which I have made out myself and added below, the title of the book is very misleading. The authors had probably in mind such famous wrong titles as *Grimm's Geschichte der deutschen Sprache* and *Scherer's Zur Geschichte der deutschen Sprache* (from which, by the way, they omit "Zur") and, perhaps, *Schleicher's Die deutsche Sprache*. We see no excuse for such a title, except that Strong and Meyer had great difficulty in finding a title at all for a book that treats of the following subjects:

Chapter I: On Language, pages....	i-20
Chapter II: On the Language of a nation as an expression of its thought, pages.....	21-36
Chapter III: On the Indo-European Languages, pages.....	37-56
Chapter IV: On the Teutonic Languages, pages.....	57-69
Chapter V: The High German Language, pages.....	70-90
Appendix: On Popular and Forgotten Etymologies, pages.....	91-100
Synoptical Tables of German Accidence, pages.....	101-105

There is besides an index of German words.

Now Chapters I, II, III, and the Appendix do not belong to a history of the German Language. Chapter I is an excellent one, based on *Paul's Principien der Sprachgeschichte*. Chapter II is also good, it is based on *Kluge's* Introduction to his Etymological Dictionary and *Wedewer's Zur Sprachwissenschaft*. Chapter III might have been much shorter in proportion to Chapter IV. The Appendix gives many illustrations of popular etymology. The authors might have referred the student to *Andresen's Ueber deutsche Volksetymologie*. We cannot agree with Mr. Bradley, who has reviewed this book in the "*Academy*" (May 29, 1886) that the book is a hand-book or "primer of philology." This claim would have to be based on Chapters I and II, strictly speaking only on Chapter I, which would be short even for a primer. I venture to make a suggestion

here. When the new edition of *Paul's Principien*, etc., is out, let some one condense it into a "*Language-Primer*," or "*Hand-book of Philology*." *Paul's* book is too little known among us, and has not, even in Germany, received the recognition which it deserves. Yet it is the best and soundest treatise that has been written on the nature and development of Language. A short, condensed form of it would clear away many confused and antiquated ideas and methods among the teachers of all languages (including even the classical). It would start our advanced students, if used in the class-room, in more correct and rational ways of study, thought and investigation.

Some of the dozen points or more which Mr. Bradley has criticised are, certainly, serious faults. The account of the origin of the N. H. G. *Schriftsprache* in the fifth chapter is full and in every way excellent. It is the best that we have in English. On the rest of that chapter one cannot help passing some strictures. The H. G. shifting of consonants is not fully and clearly enough presented. On this most important and peculiar feature of the language, we are favored only with a "short summary of the whole process." Why?

The following statements are contradictory, viz., p. 70, "we call all Teutonic languages and dialects that were affected by them (i. e. these sound-changes) High German, and all those unaffected by them we call Low German," and p. 73, "This change of *th* and *ð* to *d* is the only one that has penetrated into L. G." This last statement is undoubtedly correct. The whole H. G. shifting is treated of on three pages! We are told that *t* changes to the so-called affricate *z* and to the hard spirant *s*. The fact is, every *t* changes first to *z*, but this *z* has become *s* in N. H. G. except initially, after *l*, *r*, *n*, and when sprung from double *t*. The different shiftings of the double consonants receive no attention whatever. Thus the relation of G. *hatz* and *hass*, *beizen*—*beissen*, *heiss*—*heizen* is not cleared up. The same is true of double *b* and double *g*, which always shift to double *p* and *ck*. The vowels fare still worse. The transition of M. H. G. vowels to the N. H. G. is treated piecemeal. Only the Middle German changes are noted. Why is not the great diphthongization of M. H. G. *ī*, *ū*, *iu* mentioned, which started with the

Bavarian dialect as early as 1200? On p. 78, the transition of O. H. G. to M. H. G. is said to be "marked by a general weakening of the vowels which follow the stem-syllable into a monotonous *e*." How about the vowels of the O. H. G. inseparable prefixes, for example: *za, zi; ga, gi.; zar, zir?* This is a very loose statement. The lengthening of short accented syllables in N. H. G. is unsatisfactorily stated. (See the writer's grammar, § 488, 2.) In fact, the whole transition from M. H. G. to N. H. G. sounds is treated in a step-motherly fashion. The history of a language must include the full history of its sounds. Verner's Law, p. 59 is not clearly stated. The condition is, that the "unmittelbar vorhergehende vokal den accent trug." By the way, does *hw* in Gothic *saihwān* go back to *kr*?

The authors retained the G. expressions *inlaut, anlaut, auslaut*, while they translated *umlaut*. The following are misprints: p. 61, *gast* for "gasts." Wittenburg twice for Wittenberg. P. 124, l. 3. the reference ought to be p. 59 instead of 92.

I cannot tell Mr. Bradley what the authors mean by a Gothic perfect in *s*, but I can help him out "on the line of Calbe," I think. Kalbe is a place on the Saale, lower down than Merseburg. The former boundary line between Low and H. G. ran southeast from the Harz to Merseburg. Now it runs directly east if not a little northeast in the direction of Kalbe instead of Merseburg.

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University of Michigan, Philosophical Papers.
First Series, No. 2. *Goethe and the Conduct of Life*. By CALVIN THOMAS, A. M.,
Ann Arbor, 1886.

Intelligent criticism of Goethe outside of Germany is of comparatively recent date. The ardent championship of Carlyle, the enthusiasm of Lewes, and the sober and judicious essays of Matthew Arnold, Stuart Blackie and Seeley have, until lately, hardly sufficed to relieve the British public from the charge of unsympathetic ignorance. In this country, the influence of Emerson and Hedge, and the

efforts of Everett, Bancroft, Calvert, Motley, Ripley, Godwin, Longfellow, Brooke, Taylor, Miss Frothingham and Boyesen bear witness that from an early date Goethe has found careful students and met with appreciative and intelligent, if sometimes adverse criticism. But a general interest in Goethe and Goethe's writings must be considered to date from the Franco-Prussian war, after which the attention of the world was called anew to Germany, and through the growing ease and frequency of foreign travel her institutions and literature were studied both at home and abroad with renewed and increased assiduity.

To the larger audience, then, of conscientious and discerning students of German thought, Prof. Thomas addresses his excellent summary of Goethe's ethical views. With Browning's saying, "he needs no defence, nothing but sympathetic study," for a guide, an outline of Goethe's criticism of life is presented, affording an exposition of the "great regulative principles of conduct" which he enunciated and followed. Starting out from Spinoza, to whom Goethe was attracted by the boundless disinterestedness of the former's contemplations, as well as by the lesson of renunciation and the thought of the unity of creation, and from whom Goethe abstracted a store of emotional exaltation,—the doctrine of self-affirmation, the enlightened selfishness of Spencer, is set forth as the basis of Goethe's theory of culture. But it is further shown that to self-affirmation was also joined self-repression, appearing in the guise of self-control, renunciation and resignation; and finally self-surrender, not to ignoble idleness, but to a benevolent and beneficent activity, to a wise altruism.

Prof. Thomas's paper professes to be neither an attack nor a panegyric, but a study. One will finish its perusal confirmed in the belief that Goethe's ideal was not to lie beside his nectar on the intellectual summits, but to be advancing with harmonious energy; and that the law of his progress was not the apotheosis of the individual by the sacrifice of the many, but that what he drew from mankind he has repaid to mankind.

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French Roots and their Families. A synthetic vocabulary based upon derivations, for schools and candidates for public examinations. By EUGÈNE PELISSIER, M.A., B.Sc., LL.B. London, Macmillan & Co., 1886. XX, 430.

The author has endeavored to make the acquisition of an extended French vocabulary easy for the student by grouping together all terms belonging to the same root. Thus we have on 430 pages about 500 of such groups, some of which contain as many as 120 words. But certainly no teacher will expect his classes to learn systematically such a group as *chiche, chicot, chicoter, chicon, chique, chiquer, chiquet, déchiqueter*; and as a work of reference the book is useless, since, in the first place, many words are omitted, for example, in the above group *chiche-face, chicherie, chicheté*, while, on the other hand, the absence of an index makes it almost impossible, at least for one just beginning the study of French etymology, to find the group in which he must look for a certain word, witness *sûr* which is given under *cure, prône* under *citer, aîné* under *gent, couteau* under *chausse*, etc. In a book of this character, to go back beyond the Latin to the Sanskrit and put into one group such words as *gloire* and *louange*, because they are supposed to be connected with the Skt. \sqrt{cru} , or *cadaure* and *chignon*, because both Latin *cadere* and Latin *catena* are referred to Skt. \sqrt{kat} , would be useless even if the common origin of such words were always as well established as the author seems to think. In the introductory "glance at the history of the French language" (a little more than two pages!) we object to the assertion that, of the doublets *attaquer: attacher, camp: champ, caisse: châsse, carte: charte, cause: chose*, all those with initial *c* come from the Picard dialect, and to the vague and inaccurate statement that in French "the medial consonant, that is, the consonant placed between two vowels disappears." There are also eleven pages containing remarks on derivation, composition, and gender. On the whole, we think that the author has spent a great deal of time and labor on the compilation of a book for which we can see no use in the class-room or on the reference-shelf.

HANS C. G. VON JAGEMANN.
Indiana University.

German Simplified, by AUGUSTIN KNOFLACH.

New York: the Author, 1885. Pamphlet edition, with Keys, 12 numbers at 10 cents each. School edition, one volume, cloth, \$1.25.

This German manual is intended primarily for those who are obliged to learn the language without the aid of a teacher. Acknowledging that it is much better to have a teacher, the author has attempted to do the best that can be done for those who have to work alone, and has succeeded in meeting most of the difficulties of the situation.

The pronunciation is carefully explained and is indicated by the system employed in Webster's dictionary. Probably no better method was available, and yet the perplexities arising from the use of an intermediate notation would make it advisable that the learner free himself from it as soon as possible.

There are given many items as to the language, suggestions as to the method of study, together with questions and drills, which would not be necessary for those who have a teacher and yet would be helpful even to such.

The pamphlet edition is also supplied with detached sheets containing Keys to the exercises and answers to the questions there asked. These will, of course, be found very useful in the case of self-instruction. The edition for use in school is in one volume and omits the Keys.

The general aim seems to be practical. No effort is made to teach grammar for its own sake, but the grammatical teaching that is given is sound and surely covers the essentials, and the illustrations and exercises are full.

German is the author's native tongue, but he has lived long enough in America to have thoroughly mastered the English and has the advantage of much experience in teaching Americans and in preparing books for the use of Americans, so that he escapes the pit-falls that catch most Germans who too confidently undertake to teach their native tongue.

GEORGE HEMPL.

Goettingen.

BRIEF MENTION.

La France: Notes d'un Américain, recueillies et mises en ordre par A. DE ROUEMENT, Professeur de français à l'Adelphi Academy, Brooklyn, N. Y., et à l'Ecole d'été du Collège d'Amherst, Mass. 12mo, pp. 177. New York, The Writers' Publishing Company, 21 University Place, 1886.

The author has skilfully carried out the happy idea of making 'France, her people and her institutions' the subject of a succinct course of varied yet systematically arranged and instructive French reading. The subject-matter is divided into two parts, of which the first includes such topics as a very brief but well-executed 'Aperçu de l'histoire de France,' 'Gouvernement et administration,' 'L'agriculture,' 'L'industrie,' 'Le commerce,' etc., together with sketches of the various classes of French society; while the second is devoted to an intelligent account of the system of public instruction, through all its grades (for which many a teacher will be grateful); and to chapters of a popular nature on the French language and literature, at home and abroad; on the cultivation of the arts and sciences; on the army, religion, domestic life in France, etc. The text, which is admirably adapted both to class-reading and to use as a basis for French conversation, is unaccompanied by notes. This defect, however, is the less serious, on account of the simplicity of the style, and the fact that the entire treatment is expository of the subjects presented. For conversational use a series of questions on each chapter is provided. The book is accurately and beautifully printed, and every way attractive in its external make-up.

Deutsches Lesebuch für Schule und Haus, von LUDWIG GÖBEL. Erster und Zweiter Teil. New York, B. Westermann & Co.

The educational literature of our German-American schools and colleges has been suffering from the same disease which has troubled exclusively American institutions for so long a time. German firms and school-masters found it cheaper and easier to reprint imported books than to create a literature which is based upon our own conditions of life. The 'Deutsches

Lesebuch' fulfils the latter requirement and it has been justly and unanimously praised by the German press of this country as an excellent means to arrest the decline of the German language treated according to former bad models. The second part, especially, contains a selection of poetry and prose collected with fine poetic taste and a number of original literary pictures, drawn from German-American history (Herkheimer, Mühlenberg, Steuben, etc.), which will be received with interest even by American readers.

Miss Sophie Doriot (Baltimore) has prepared for Ginn & Co., *A Beginners' Book in French* which is about to issue from the press. The book is primarily designed for children, and has been constructed upon a novel and interesting plan. By the aid of comic illustrations, drawn especially for this work, the spontaneous feelings and impulses of the child are to be quickened into an available medium of instruction. The elements of the language are conveyed to the mind as enduring memory-pictures by a pleasing process of eye-photography, for the child from the first will be interested in what the strange words and phrases tell him of that which already delights his eyes; the new words in their turn will now become interesting, because they keep saying things to him just in the manner in which he likes to hear things said. He will gradually wish for fuller incidents and longer stories, and these he will find at the right time. The easy gradation of his interest has its true counterpart in the gradation of the *lessons* (he will hardly persist in calling them by so hard a name), and he will therefore soon be beguiled into reading entertaining stories in prose and in verse, just to his taste, and so exhaust the Second Part of his favorite book without ever wishing that he didn't have "to study French;" at least this is what most children should do with such a book. Teachers of *early* beginners in French will certainly be interested in seeing what Miss Doriot has done for them.

Mr. Alexander J. Ellis is said to have completed his account of the dialects peculiar to the southern, eastern and western counties of England. He hopes to finish the midland, northern and lowland Scotch divisions by June, 1887, and to publish his work in 1888.

Phrases de tous les jours. Par FELIX FRANKE. Heilbronn, Henninger Frères. IV, 60.

Le français parlé. Morceaux choisis à l'usage des étrangers avec la prononciation figurée. Par PAUL PASSY. Heilbronn, Henninger Frères. XII, 115.

Dr. Felix Franke, whose recent unexpected death will be regretted by all those interested in the reform of language-teaching, was well known by the pamphlet *Die praktische Sprach-erlernung*. In the present little volume he gives us some twenty-five pages of every-day French with phonetic transliteration on opposite pages. A supplement contains a translation, notes, and description of sounds. M. Passy's book may be considered a companion volume to the above; it is on the same plan, but contains well-chosen extracts from modern writers, both of prose and poetry. Both works have for their common ancestor Dr. Sweet's *Elementarbuch des gesprochenen Englisch*, which is likely to have opened the way for an entirely new line of text-books.

Das kalte Herz. Märchen von WILHELM HAUFF edited, with English notes, glossary, and a grammatical appendix by W. H. VAN DER SMISSEN, M. A., Boston, D. C. Heath & Co., 1886.

On going to press, we received the advanced sheets of this new publication intended as a class-book for elementary German reading. Prof. van der Smissen has shown again the same diligence in preparing the notes which he displayed as the editor of Grimm's Märchen and only occasionally would we suggest a few corrections. "Einen dummen Streich machen" does not mean "to play a silly trick" in the connection it is used (p. 46. 18.). "Dumm" very often means stupid—"disagreeable," even "bad" and so it is to be translated here. Whether the author should have given, however, one hundred and twenty pages of notes, glossary, etc., to sixty-four pages of a text which, after all, is somewhat antiquated, is a question open for discussion. Every good series of text-books must be selected according to an organic educational plan and even good editing may be overdone.

In the course of the Summer two theses have been published that are indicative of the character of work done by some of our best instructors of English. The title of these pages are: "John Wilson's Prose Style. An undergraduate Thesis by Fannie W. McLean, with an Introduction by Albert S. Cook, Prof. of English at the University of California" (Boston, J. S. Cushing & Co., 1886); and "Some Ethical Aspects of the Later Elizabethan Tragedy, preceded by An Examination of Aristotle's Theory of Tragedy: A Thesis presented to the Academic Faculty of the University of Michigan for the degree of Doctor of Philosophy, by J. Rose Colby, A. M. (Ann Arbor, Printed for the Author, June, 1886). The first of these essays is, as Prof. Cook would have us understand, essentially a product of methods employed in an "English Seminary," in which the senior students of the College are introduced to more advanced forms of study, involving something of original research. Prof. Cook's Introduction should be read by teachers that may be striving to conform to the general and just demand that the work in the upper College classes be somewhat specialized so as to furnish a species of training suitable to the increased maturity of the student, and looking forward to the actual responsibilities that await the student at the end of his course. This essay has been fitly characterized in the Introduction as being an application of "the general mode of treatment and order of topics" as set forth by Prof. Min-to in his "Manual of English Prose Literature," "due conformity to a method already devised" is therefore the only originality that is urged for the writer, but to this she is well entitled, and deserves therefore that her pages be generally read. In the second paper we have the work of a more mature mind, and of a facile pen. The writer in this case, too, endeavors to reach results by the application of previously established criteria; but with this statement analogy between the two studies is exhausted. Miss Colby grapples fearlessly with the Aristotelian doctrine of the purification of the passions, and then proceeds to measure by the antique rule, which is found to be valid, the tragedies of John Ford and of Beaumont and Fletcher. The conclusion reached may be given in the writers own words: "Aristotle

was right, and the actual failure of Ford, and [of] Beaumont and Fletcher, that is forced upon the reader's consciousness by the nature of his dissatisfaction with them, is a failure to live up to the theory of the old Greek. We strive instinctively to rise to the realm of the spirit, and they thrust us back to the realm of the senses. The result is: no purification of our pity and fear; no reconciliation of our lower self with our higher self; no harmony between our will and the universal order; no joy of the spirit."

We have before us several pages of the advanced sheets of an article read by Prof. Viator (Marburg), early in October at Hanover, before the Modern Language Association of Germany.* The article is entitled "*Die Aussprache des Englischen nach den deutsch-englischen Grammatiken vor 1750*," and will constitute an important supplement to Mr. Ellis' Early English Pron. Prof. Viator has brought together and sifted the English Grammars written for Germans and by Germans at the close of the seventeenth, and during the first half of the eighteenth centuries, having observed that these sources had been entirely disregarded by Mr. Ellis. Upon the assurance of Prof. Viator, many obscure points in the pronunciation of English in the last century will receive illumination from these hitherto neglected books.

Two recent communications to the *Académie des Inscriptions*, have special interest for Romance scholars: Gaston Boissier in a notice on Commodien, bishop and poet of the third century, whose writings were edited in 1851 from a Ms. of the Phillips library, shows that though a learned man he wrote in the popular Latin, evidently to be better understood by the people, and that his versification is rhythmical.

Paul Meyer has just found in the same (Phillips) library the Ms. of the *Image du Monde* mentioned by Dom Calmet in his *Bibliothèque lorraine* as being in the possession of Du Cange, but since lost, and which has, on the rubric, Gautier de Metz as its author. Another Ms. of the *Image du Monde*, found also by Meyer in the British Museum, has a prolog which shows that the work was first offered to Robert d'Artois and afterwards to Jacques de Lorraine, bishop of Metz.

* A full report of the meeting of this Association will be given in an early number of this Journal.

D. C. Heath & Co., Boston, are about to issue an American edition of Meissner's German Grammar, edited by Prof. Edward S. Joynes, of South Carolina College.

PERSONAL.

Mr. A. de Rougemont, teacher of French at the Adelphi Academy, Brooklyn, N. Y., and author of 'La France,' etc., has been called to the Chair of French in the Chataqua University.

Mr. J. Mercer Patton, whose temporary appointment as Acting Associate in German at Indiana University we have already noticed (cf. MODERN LANGUAGE NOTES, No. 3, p. 45), has become teacher of French and German in the Bellevue High School, Bellevue, Va. On leaving Indiana University, the authorities conferred on him the degree of Master of Arts.

At Columbia College, last June, the degree of Ph. D. was conferred upon two students in the Germanic department, Hugo G. Walther and Daniel K. Dodge, both graduates and Fellows of the college. Mr. Walther presented a dissertation on 'Case Syntax in Walther von der Vogelweide'; Mr. Dodge wrote on 'The Use of the Subjunctive Mood in the (O. N.) Egils Saga.'

Ernst A. Eggers has been appointed Instructor for German in the Ohio State University, at Columbus. Mr. Eggers is a native of Germany and came to this country after the completion of his Gymnasium Studies. He is a graduate of the Ypsilanti State Normal School and has taught modern languages as Assistant and Principal, for eight years in the High Schools of Michigan. He has also spent one year in Paris, attending lectures at the Sorbonne and Collège de France.

At the beginning of the last academic year (1885-6), Frederick Lutz was appointed Professor of Modern Languages at Albion College, Albion, Michigan, *vice* Miss Rena A. Michaels, Ph. D. (cf. MODERN LANGUAGE NOTES, No. 5, p. 82.). Professor Lutz received his early education at a Gymnasium in Germany and, on coming to this country, attended the Normal School at Fostoria, Ohio; thence he passed to

Baldwin University (Berea, Ohio), where he was graduated in 1876 and immediately thereafter entered Harvard University, where he received the Bachelor's degree in 1878. Here he remained in the capacity of Tutor of German for seven years (1878-85), receiving meanwhile (1879) the master's degree from his first Alma Mater.

Mr. Felix E. Schelling, a descendant of the philosopher of that name, has been appointed Instructor in English at the University of Pennsylvania for the year 1886-87, *vice* Louis Du Pont Lyle, A. B., who declined reappointment. Mr. Schelling graduated at the University in 1881, and has since taught privately, as well as pursued liberal studies in literature and philosophy. He took the degree of Master of Arts last year, on a thesis entitled, *The Spirit of Modern literary Criticism*, and then passed some months abroad in Germany.

Eugene W. Manning has been appointed Teacher of French and German at Mr. W. S. Marston's School, Baltimore. Mr. Manning was graduated in 1877 at Wesleyan University, Middletown, Conn., from which institution he received also the Master's degree in 1880. He studied in Europe for three years (1879-80, 1881-83), at the end of which time he was elected Tutor in Modern Languages at Syracuse University, where he remained till he entered upon his present duties, and where he received, on examination, the Doctor's degree this year (1886).

Dr. G. Theodore Dippold has just been appointed Instructor in Modern Languages at the Massachusetts Institute of Technology (Boston) *vice* William Cook, whose untimely death is noticed in these columns. Mr. Dippold received his early education in Germany and afterward became Tutor of German at Harvard University from 1870-73, inclusive, when he was appointed Instructor in French and Anglo-Saxon at Boston University, which position he held from 1874-83, filling also the Instructorship in Sanskrit from 1874 to 1880, and while engaged in this work he took a course with Prof. Child in Old English in the graduate department of Harvard University. He received the degree of Ph. D. from Boston University in 1883. In

the same year (1883), he was called, as Instructor in German, to the Johns Hopkins University, where he remained one year and afterward engaged in private teaching until he entered upon his present duties. Dr. Dippold is the translator into English of Emmanuel Geibel's tragedy, 'Brunhild' (1879), of which a second edition appeared in 1883; he is also the author of 'The Great Epics of mediæval Germany, an outline of their contents, etc.' (1882).

The Rev. Arthur S. Hoyt was called, in December last, to the Kingsley professorship of Rhetoric, Logic and English Literature in Hamilton College, Clinton, N.Y. Prof. Hoyt is a graduate (1872) of Hamilton College, and, after spending three years (1872-75) as Tutor in Rhetoric and English Literature at Robert College, Constantinople, studied theology at Auburn Seminary, where he was graduated in 1878. From 1879 till his election as above-mentioned, he was engaged as pastor of the Presbyterian Church at Oregon, Illinois.

Mr. George S. Atwood, formerly connected with the Department of Modern Languages in Bowdoin College, and for the last year Head-Master of St. John's English and Classical School, Presque Isle, Maine, has resigned his position and gone to Germany to devote himself exclusively to Teutonic languages in the University of Berlin. He has been engaged in this particular line of work for some time past, and is now preparing for the press a small work on 'The Particles in German,' for American students.

Hugo Schilling was called at the end of the last academic year to Wittenberg College, Springfield, Ohio, as Alumni Professor of Modern Languages, *vice* Prof. Herman C. Müller, whose sudden death is mentioned in these columns. Dr. Schilling is a native of Germany, receiving his early education at Saalfeld, Thuringia, where he finished his Gymnasium studies in 1878. He then entered the Leipsic University, where he pursued modern language study (English, German and Romance Languages) for two years (1878-80). In order to acquire a practical knowledge of English and French, he next went to England and taught for two years,

thence to France, where he remained one year and a half, attending lectures on his favorite subjects at the Collège de France, etc., and working in the Bibliothèque Nationale. In 1883, he returned to the University of Leipzig, where he carried on his academic studies, particularly in the department of English, being nominated leader of the Anglo-Saxon *Seminary* under Prof. Wülker; and took his Doctor's degree in 1885, receiving at the same time the degree of M. A. For the former, he presented a thesis on *König Aelfred's Angelsächsische Bearbeitung der Weltgeschichte des Orosius*, (61 octavo pages, published by Niemeyer, Halle) "an exhaustive investigation of the nature and character of this translation." Besides this, Dr. Shilling has published in MODERN LANGUAGE NOTES two articles entitled, 'Notes on the Finnsaga' (cf. Nos. 6 and 7, pp. 89, 116).

At the beginning of the last Academic year (1885-6), Wm. Howard Perkinson was appointed Instructor in Modern Languages at the University of Virginia. Mr. Perkinson is a graduate of that university in both the classical (1882) and modern languages (1883) and, immediately after graduation, was given an Instructorship in Latin in his Alma Mater. He afterward became a teacher in the Norfolk Academy, where he remained until he entered upon his present position. In this position he was preceded (1881-85) by Mr. Julian Taylor, [a graduate (M. A., 1874) of the same University] who resigned to engage in duties connected with the Department of State, Washington.

Mr. Chas. H. Grandgent has been appointed, for three years, Tutor of Modern Languages at Harvard University, where he was graduated in 1883. Since his graduation, he has spent one semester in Leipzig studying with Zarncke and Techmer and three Semesters at Paris with Gaston Paris, Paul Meyer and others. Mr. Grandgent has devoted four years, in all, to the acquiring of a practical knowledge of the modern languages. He has written a short 'Study of Phonetics,' published in the *Giornale di Erudizione*, of Florence, Italy, and has in preparation a small 'Historical Grammar of the Romance Languages.'

OBITUARY.

Herman C. Müller, Alumni Professor of Modern Languages in Wittenberg College, Springfield, Ohio, died suddenly, in the midst of a recitation, on April 13, 1886, in the thirty-third year of his age. He was a native of the Baltic Provinces of Russia, where he received his early education and, in 1872, he completed his studies at one of the Gymnasias of St. Petersburg. In 1877, he came to the United States, and, after remaining one year in New York City, where he gave private instruction in German and French, he removed to Beaver Falls, Pa., where he was engaged as teacher in an Academy. Thence he passed (1883) to the High School of Canton, Ohio, as teacher of German and Latin, and in 1884, was elected, as first incumbent, to the above-named professorship, founded by the Alumni of Wittenberg College. The vacancy caused by his death is now filled by Dr. Hugo Schilling.

Léonce Rabillon, *Lecturer on French Literature* at the Johns Hopkins University, died suddenly at Cape May, New Jersey, on August 11th, 1886, in the seventy-third year of his age. Prof. Rabillon came to Baltimore many years ago and, up to the time of the opening of this University (1876), occupied himself with giving instruction in his native tongue, and was connected from time to time with several schools of the city in the same capacity. He was a Bachelier ès Lettres, Université de France (1832), and Licencié en Droit (1836). He published, in 1856, 'Le Livre des Merveilles, Contes pour les enfants, tirés de la mythologie par Nathaniel Hawthorne' (Paris: Librairie de S. Hachette et Cie), of which a second edition was issued in 1865; and, in 1885, followed the chief literary work of his life, a metrical translation into English of the 'Chanson de Roland.' Besides his literary attainments, Prof. Rabillon was an artist of no mean ability.

On August 27th, Mr. William Cook, Instructor in French and German at the Massachusetts Institute of Technology (cf. MODERN LANGUAGE NOTES, No. 4, p. 61) and formerly Assistant Professor of German in Harvard University, accidentally shot himself in the knee at Chatham on the Cape (Mass.), and died a few hours afterward. His principal literary work was a revision of Otto's German grammar, which is well known as a text-book. Just before his death, he published an 'Alphabetical Table of the Principal Prefixes and Suffixes by which Nouns, Adjectives, Verbs and Adverbs are formed in German,' designed for reference. He was an occasional contributor to the *Nation* and an active member of THE MODERN LANGUAGE ASSOCIATION, at the annual meeting of which, in December last, he presented a paper on 'College Instruction in Modern Languages: What should be Taught.'